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never surpassed. Their brilliant style, in the performance of the overture, at once prepared the vast assembly for a rich treat, and they were not disappointed.

After a few rehearsals, vocalists, chorus, and instrumentalists, seemed to have caught the spirit of the music, and they produced all the fine effects intended by the author. During the evening the audience became more and more excited. Applause followed every recit, arioso, solo, duet, quintett, or terzetto. An evident desire was manifested to have several of the pieces encored, but owing to the length of the oratorio and the lateness of the hour, Mr. Benedict was constrained to limit them.—The oratorio since its production here had been considerably and very judiciously shortened; the following being the omissions:—the aria, sung by Herr Formes, "The Lord shall bring a nation against thee from far," in the introduction, the arioso, "Run ye to and fro," and the aria, "Woe to Ariel," in the first part;—the semi-chorus, recit, and chorus, commencing the second part; the recit, arioso, and aria, commencing the third part. The chorus, "Lo, he comes in clouds descending, was, contrary to general expectation, retained, and perhaps never was given before in so splendid a style. In the first and second parts the chorusses went off well, and were very effective. At the close of the last chorus, the applause was general throughout the hall. Mr. Pierson was loudly called for, but he did not make his appearance. The success of his work was as great as he could desire. After passing two such ordeals as our Festival and Exeter Hall, it will be a vain effort for a clique of critics to write it down, because of certain alleged crudities perpetrated in an attempt to depart from the beaten path of musical composition. We feel more confidence than ever in repeating our former opinion, that *Jerusalem* has enough merit and vitality in it to live, and to place its author in the first rank of English composers.

A morning contemporary thus speaks of the oratorio:—"Mr. Pierson's work, entitled *Jerusalem*, is a surprising composition. From the peculiar sacredness of its theme, we were not surprised to find no fewer than three prelates present at the performance. Mr. Benedict had, in a great measure, triumphed over the peculiar difficulties of the work—difficulties which actually produced many resignations in the band and chorus. The general result was highly satisfactory. The instrumental portions were most effective, especially that gorgeous piece the symphony describing the march of the Roman army on Jerusalem. We are aware that the author of this great work has prejudices and opposition of no ordinary kind to overcome, but we feel the strongest confidence that the sterling character of his production will sustain him amidst them all, and that we shall often have to record the future successful performances of the oratorio of *Juerusalem*."—*Norfolk Chronicle*.

SACRED HARMONIC SOCIETY.

The twentieth annual general meeting of the society was held on the 6th. Mr. Harrison in the chair. We give a few extracts from the report:—

The number of members and subscribers at the several quarterly periods of the year has been as follows:—

At Lady Day	613
" Midsummer	662
" Michaelmas	658
" Christmas	750

The number of Concerts in last year was nineteen, a number which, with the exception of the Exhibition year, 1851, has never been exceeded, and has only twice, and at distant intervals, been equalled in any one year. Of these nineteen performances, twelve were Subscription Concerts, which is a larger number than was given in any of the five preceding years. The number of Subscription Concerts, as stated in the last Annual Report, has usually been ten.

The following is an account of the receipts and expenses for the year:—

Receipts, £6,252 4s. 1d.; Payments, £6,099 11s. 2d.; Balance in hand, £152 12s. 11d.

By this it will be seen that, although not a large profit has been made, considering the extent of the outlay, a sum exceeding £150 has been added to the stock of the society.

In reference to the subject of the testimonial intended to be presented to Mr. Bowley, the committee insert the following paragraph in their report:—

This Committee have often had occasion to point out in their Reports the peculiar obligations under which the society lay to Mr. Bowley, and now that so large a proportion of the members, subscribers, assistants, stewards, and friends of the society have concurred in adopting a series of resolutions expressive of similar sentiments, and of their desire to offer him a suitable Testimonial of their gratitude and esteem, the Committee would not do justice to their feelings, if they did not take this opportunity of testifying their hearty concurrence in the object proposed, and their sincere hope and anticipation that the result will be such as will reflect honour alike upon the society who bestows, and the individual who receives, so well merited a compliment.

The *Creation* has been repeated by this society: Madame Clara Novello, Signor Gardoni, and Herr Formes, being the vocalists.

TO CORRESPONDENTS.

Our Correspondent (Edinburgh) who writes about the faulty rhythm of the National Anthem, evinces ability in his analysis; but we fear his labour stands but a poor chance of being required. He would be glad to see an attempt made to supply the place of the old poem: we agree with our Correspondent as to its worthlessness, but if the finest poem ever written were to be wedded to the music, it would stand no chance of performance—such is the force of habit in these matters. Our limited space prevents the insertion of our Correspondent's letter.

F. J. J.—The letter from this Correspondent is under consideration.

E. G.—We advise our Correspondent to place the matter in the hands of a first-rate organ-builder, whose experience will aid him in his object much more than bringing the subject under discussion in any kind of publication.

Brief Chronicle of the last Month.

PHILHARMONIC SOCIETY.—The fourth concert was held on the 2nd, when Cherubini's MS. symphony in D, a MS. violoncello concerto by Molique, the Overture to *Euryanthe*, Beethoven's "Pastoral," and Mendelssohn's March in *Athalie*, were the principal orchestral features. Cherubini's symphony was originally written for this society; and it has, by some means or other, presented itself to the notice of the directors this year—who, as we have before pointed out, are more energetic in their office than formerly: in this symphony, though it falls short of the grandeur of style and poetry of imagination which distinguish the works of Mozart and Beethoven, there is a fine perception of the wonderful uses for which the combination of sound may be employed, and an example of the glowing language of which music may be made the vehicle. The hand of a master is apparent in the treatment of all Cherubini's subjects—the instrumentation is well conceived and admirably balanced—nor is the very essence of the art, melody, either cast aside, or obliterated by a love of display in the production of scientific combinations or eccentric harmonies. We have no doubt that future opportunities will be afforded to the subscribers of hearing the work performed. The other novelty was a concerto, by Molique, played with wonderful grace and expression by Piatti, in which the chief characteristics of the composer were present—elegance of thought, and fluency of expression. The whole is in three movements, and fully adapted to the taste of an audience like that usually assembled at these concerts. Beethoven's concerto in E flat was well played by Charles Halle. The concert, as a whole, may be justly characterized as both